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## Reviews

*ENGLISH-GERMAN LITERARY RELATIONS, BIBLIOGRAPHY AND SURVEY.* By LAWRENCE MARSDEN PRICE. University of California Publications in Modern Philology, Vol. 9. Pp. 616. Berkeley 1919, 1920.

Unquestionably the time has been reached when research should be justified of her children. Price's book has attempted to do this in a field of German literature where the need for a synthesis is especially great, since the monographic material has grown tremendously in the past thirty years and the difficulties of the investigator have been correspondingly increased. Many students of the subject will rise up and call him blessed for his guidance at a time when a re-orientation is sorely needed. It is especially fitting that such a summing up should be undertaken by an American, for a considerable part of the contribution of American scholarship, both quantitatively and qualitatively, to research in German literary history belongs to this particular field. In this connection it is not merely an act of piety to call attention to the eminent service which the late Calvin Thomas rendered by inspiring and directing the series of monographs in the Columbia Germanic series. His own studies lay in other directions, but the valuable works of Tombo, Thayer, Kind and others were the offspring of his vivid interest in what he rightly considered as a peculiarly attractive field for young American Germanists.

Price's painstaking study is not altogether without direct predecessors. Betz' *Littérature comparée*, technically inadequate even in the much enlarged second edition of 1904, is now hopelessly out of date. Max Koch's useful sketch of Anglo-German literary relations in the eighteenth century is nearly forty years old and goes back to a time when the tide of monographic studies had just set in. Various phases of the subject have been carefully worked over, and books like those of Waterhouse for the seventeenth century and Vetter for the Zürich critics, the files of the *Shakespeare Jahrbuch*, and the bibliographical studies of Goodnight and Haertel in German-American literary relations, have made Price's work possible in its present scope. Even with these helps, however, the task which he set himself was tremendous. The volume of monographic material which has flowed forth year by year in dissertations, periodicals and German school programs is really overwhelming.

The author divides his work into a bibliography and a survey. The former is complete down to 1913, with addenda which make it fairly exhaustive for the following lean years to 1918. The major division of the subject is by centuries, from the sixteenth to the twentieth. Within these, after a list of general works and

another grouping under subject titles, we have first the German and then the English authors arranged in alphabetical order. Under each author appears the list of works which investigate the bearing of English literary influence on Germany in this particular case. An important and useful feature is the inclusion of the chief reviews of each major work. This combination of the chronological and alphabetical method shows itself of good practical usability. The only deviation from it is in the case of Shakespeare, where Price intercalates the entire bibliography between the eighteenth and nineteenth centuries, thus presenting all the works relating to the British dramatist,—something like twenty-five per cent of all the titles in his book,—as an unbroken whole. It must be confessed that the author's defense of this arrangement is not convincing. While there are obvious advantages in presenting "Shakespeare in Germany" as a continuous section, they will be more than outweighed with those who use the bibliography by the interruption to the large continuity of the work, an interruption which makes itself even more keenly felt later on in the Survey.

The Survey, which comprises more than four-fifths of Price's entire work, is a running account in twenty-four chapters of British influence on German letters. The author undertakes "to draw up approximately the sum of our present knowledge of English-German influences and by defining the known to select certain episodes for later investigators (p. 122)." About twenty-five per cent of the works listed in the bibliography, including the great majority of the really important works, are here subjected to a critical analysis as to contents and research value. The author weighs with discriminating hand the evidence which they adduce, and his little résumés at the end of each chapter are models of a fair and judicial spirit. Following Gundolf's definition of "influence" as consisting of three possible directions, *Stoff*, *Form* and *Gehalt*, he is not satisfied merely to summarize the mechanical findings of the *Motivenjäger*, but bores deeply into the heart of the series of research studies to find and rehearse for us in well-ordered synthesis the larger results on German literature of the influences that came across the North Sea.

In a work of such scope there will naturally be many details in which the judgment of the reviewer will differ from that of the author. It is not easy to understand, for instance, why Price inserts certain detailed bibliographies, everywhere accessible, like those of the *Sturm und Drang* writers on p. 436 ff. There will be many readers who will think that a deficient sense of proportion has been shown in devoting twenty pages each to Böghtingk's *Shakespeare und unsere Klassiker* and Gundolf's *Shakespeare und der deutsche Geist*, important works, to be sure, but hardly of the epoch-making variety that Price assumes. On the other hand, the chapter on American literature is far too sketchy. Surely the travel literature of importance before 1850 is not exhausted with

Herzog Bernhard of Weimar and Duden, while under emigrant literature, Auerbach and others are but faintly touched. Research studies in the field of American influences on German literature flow of course in a much thinner stream than in other parts of Price's subject; but even so, this chapter is decidedly the weakest in the work and would better have been omitted altogether than inserted in its present form. In general, the Survey is written in an attractive philological style, though a few blemishes, like the German-Anglicism "thankful roles" (357) and the defective proof-reading at the bottom of page 294 strike the eye.

In spite of these minor defects, the Survey as a whole is an impressive recital of the progress of research on English influence upon German literature. For both student and teacher it has a high pedagogical value. Worthy of especial note in this regard is the marshaling of the facts about the English comedians in Germany in the seventeenth century, where the author's clear narrative and the table of dramatic performances will be of real help to one finding his way into this tangled subject. Helpful too is the author's analysis of the influence of Pope's essays (203), where he corrects Koch and reduces the much-exaggerated importance of the British poet on the Anakreontic group in Germany to the matter of form alone. Again and again one comes across a suggestive reevaluation of values in the academic inheritance of sacred axioms. Such, for instance, is the demolition of the supposed influence of James Thompson on Haller and Brockes, repeated for a generation from every German literary *Lehrstuhl*, or of the traditional assumption that Lessing was a leader in introducing Shakspeare into Germany, or the hoary legend that Shakspeare was "discovered" earlier in Germany than in England. Especially in the chapters on Shakspeare in Germany the author has arranged his material with skill, as in the detailed discussion of Schlegel's translation, based on Genée and Konrad, an unusually clear presentation of an intricate subject. On the other hand, the paragraphs on Kleist's relations to the British dramatist might well have been rested on later investigations than those of Muncker and Wilbrandt.

It is indeed a tremendous story of literary intercourse that is told in Price's work. In the sixteenth century Germany was almost exclusively the giver. In the two hundred years that followed the death of Elizabeth it was England which through its advanced development in politics and society fed the German muse with abundant and never failing streams. In the seventeenth century the roving English actors brought the Elizabethan and Jacobean drama to the German stage; in the eighteenth, Addison, Pope, Thompson, Milton, Young, Macpherson's *Ossian*, Percy's *Reliques*, the moral weeklies, the bourgeois drama, the great novelists and finally slowly rising into prominence and then overtowering all, the Bard of Avon, the only Briton whose influence was destined to

overlap the Napoleonic wars, spun their countless threads of inspiration and influence across to the critic groups at Hamburg, Leipsic and Zürich, to court of princeling and *Dichterstube* everywhere. It was during the eighteenth century that England was best able to give and Germany to receive, and eighteenth century subjects claim fully one-half of all the works of research which Price lists. After the rise of the Romantic School England begins to receive as well as to give, and while Price's task is only to trace English influences on Germany, the reader of his survey will involuntarily balance against the loans of Scott and Byron and Dickens the returns made by Goethe and Jean Paul and Heine.

After the Wars of Liberation German literature, with its enormous powers of absorption and assimilation, borrows from every nation. Thus the question of "influence" on material and form becomes much more complicated and the problem of research grows more difficult. One need only set himself for a while to study an earlier nineteenth century dramatist like Grillparzer, or a later one like Hauptmann, to discover how much more complex are all questions of subject-matter and form since the Romanticists sent the German spirit scurrying into all the world for inspiration and theme. In his chapter on Dickens Price encounters this in full force. The author's final chapter on the twentieth century is little more than an argument that the national element in literature is no longer a leading means of differentiation, and that the "literatures of France, England and Germany no longer appear in the guise of separate streams, but rather as a common sea (579)." His remarks on this subject are interesting, but not convincing. "La littérature d'un temps," says Emile Faguet in one of his brilliant prefaces, "ne parait jamais chaotique qu'en son temps même." The reason the eighteenth century seems so simple in poetic motive is just because it is the eighteenth century. Students three generations hence will find Hauptmann and Hoffmannsthal as easy of analysis as Haller and Bürger seem to us, and it may well be that in this analysis the national factor will loom as large as others.

The highest compliment that can be paid Price's bibliography and treatise is that the work will henceforth be a necessary part of the library of all research students and teachers of modern German literature. It is a worthy milestone for American scholarship in the field of Germanics. It may not be impertinent to add that the publication of so expensive a book in this field is to the credit of the directors of the University of California Press and inspires respect for the spirit of scholarship in that institution.

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